

# American Art News

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## IMPORTANT TO SUBSCRIBERS.

The largely increased cost of production of this journal during the past six months, due to the great and unprecedented rise in the price of paper and metals, which has almost doubled our printing charges, and which does not seem likely to diminish, makes necessary an increase of the yearly subscription rate to \$3 (\$3.75 to foreign countries—\$3.35 to Canada).

## GORHAM SCULPTURE SHOW.

For this year's Sculpture Exhibition, open to Nov. 28, at the Gorham Galleries, 5 Ave. at 36 St., Mr. W. Frank Purdy has gathered some 500 examples, representing about a hundred artists. Garlanded with greens, and with running water in the fountains, the sculptures show to best advantage. The exhibits in marble, bronze, plaster and wood, range from huge memorial reliefs and statues, to tiny statuettes of Tanagra size.

Mario Korbel makes a deep impression with a colossal female figure in plaster, a "Meditation," admirably posed and modeled, which figures in a mortuary memorial in the West. In "Architecture and Sculpture," he shows a graceful pair of nudes in slow dance, hand clasped to hand, one holding the model of a building and the other a small statue. This is a work of great distinction. Among his other exhibits are a "Portrait" and figurines illustrating "The Dance." Unusually fine qualities are displayed by Harriett Hyatt Mayer in the sensitive, poetic marble reliefs, "The Eternal Dream," and "Madonna Attempata."

Admirable qualities are shown in the three contributions of Victor D. Salvatore, a marble woman's head in relief called "Inspiration;" a bust "Portrait" in the same material, of the mother of Mrs. A. B. Spreckles, and a seated nude in "Meditation." The single contribution of Cartiano Scarpitta is a beautiful little marble figure, called "Lampalla Spenta." Edward McCarren shows a fine fountain figure of a youthful "Pan," piping to an adoring frog, and a well modeled "Dancing Figure." The half dozen good exhibits of Anna Vaughan Hyatt include a partly gilt spirited group of a "Girl and Crane" and studies of a colt and filly.

Slightly caricatured from the antique is Cecil de B. Howard's cleverly handled "L'Apès-midi d'un Faune." Capital is his modernesque Egyptian negroid "Decorative Figure."

### A Fountain Figure.

"The Nymph of Fynmere," by Herbert Adams, is a well modelled but rather prosaic fountain figure. Remarkably well studied is the "Charging Herd," an elephant group, which is the chief of the three contributions of Carl E. Ackerly. A deaf and dumb Indian half-breed John Clark, sends two powerful groups in wood, "Buffalo and Bear" and "Bear and Mountain Lion." One of Sally James Farnham's exhibits is the spirited and effective winning model of the equestrian statue of Simon Bolivar, to be presented by Venezuela to the City of N. Y. The single contribution of Ulric Ellerheuser is a strong seated male figure emblematical of "Solitude." There are fine qualities in Louise Allen's sympathetic "Maternity," the spirited "Pippa Passes" and "Circe." Albert Henry Atkins has found good inspiration for his "The Spirit of the Sea" and besides a "David" shows an attractive "Sleeping Pan."

Gracefully posed and well modeled is the figure that supports Mary T. Bradley's marble "Sun Dial." There is remarkably fine modeling in Pietro Ciaverra's "Grief," a relief in marble. "Chief Joseph" is one of five capital Indian figures by Cyrus W. Dallin. Mae E. Cooke has half shrouded her quite effective "Diana" with a chemise. Eugene T. Morahan sends well studied figures of a stag and a moose. There are excellent action and good modeling in Marjory Curtis' "Girl and Tray," "Mare and Foal," "The Farrier" and "Indian Bowman."

great credit to Joseph Krupka. Five works by the late Helen Farnsworth Mears include a large and creditable three panel relief and "The Fountain of Joy," with its boy and rabbits.

### Allegorical Figures.

Quite out of the ordinary is Attilio Piccirilli's graceful figure, "Flower of the Alps." He has also a nobly posed "Perseus" and a spirited "Eureka." Furio Piccirilli sends a

charming nude called "Peace," a clever "Little Narcisse" and a fountain motive. One of four works by Frederick G. R. Roth is a huge and effective "Polar Bear Group." Quaint and picturesque is the little "La Legende Doree" of Alice Morgan Wright. Most attractive is Lila A. Wheelock's little "Bathers." There is also much charm in Edward Berge's little figures, "The Violet" and "Ducklings." A partly colored nude study in marble does credit to Salvatore E. Billotti. Frances Grimes has attractive, well modeled "Panels for a Fountain." Besides artistic low and high animal reliefs, Grace Mott Johnson sends capital studies of the elephants "Alice" and "Pilot." By Grace Moore Kimball there

### THURBER FORTUNE ONLY \$10,000.

The will of Mrs. Martha C. Thurber, the Chicago art dealer, widow of W. Scott Thurber, who died Oct. 26, which was filed Nov. 4, shows that her husband's fortune had dwindled to less than \$10,000. The estate which is estimated at \$9,400 is left to two daughters and two grandchildren.

Subsequent to his death, Mrs. Thurber, as executrix of her husband's estate, took the management of the business. In a petition filed in March in the Probate Court she was charged with lack of proper business acumen in conducting the galleries. The suit was brought by the Fine Arts Building Corporation, and alleged that \$16,000 was due it for rent.

### PHILA. WATERCOLOR DISPLAY.

The XIV Annual Exhibition of Watercolors, Pastels and Balck and Whites, combined with the XV Annual Exhibition of Miniatures, is now on at the Pa. Academy until Dec. 10 includes 796 works, of which 163 are miniatures. The McFadden collection of British Art occupying the large Gallery F has not been disturbed, making the available space for hanging rather less than last year and consequently fewer works are exposed. Drawing in pure aquarelle pastel, gouache, tempura, pen, pencil and charcoal, wood black prints, etchings and lithographs give variety enough, in the matter of medium employed, to please all tastes, suggesting a struggle on the part of the artists to free themselves from the old conventionalities and to express themselves in the terms of modern art with the means best suited for working out their ideas.

These new tendencies are apparent on every hand in this show, the staccato notes of pure color in many of the examples giving a brilliancy and flash to the general coup de l'oeil that is a bit startling at first, but compelling in interest to a remarkable degree. Many of them are of the nature of experiments, quite a number are undoubtedly failures and could well be spared from view, yet the majority are real works of art by real artists and register a step forward in the progress of the century's ideals.

A group of beautifully colored decorations of West Indian inspiration, a genuine tropical orgie of positive hues, studies of the semi-nude natives, gay parrots, and rank vegetation by Alexander Robinson is in thoroughly modern vein and forms one of the most notable exhibits in its class. Alexis B. Many shows some boldly handled still life nearby, rather suggestive of Van Gogh, but perhaps more primitive in color scheme. David B. Milne challenges the curious attention by a group of studies of surface color and patterns somewhat in the Japanese manner not quite comprehensible to the man in the street.

W. H. de B. Nelson shows excellent technique in the handling of his aquarelle of "An Old Cottage," romantically suggestive in its picturesque dilapidation. Mrs. Clara N. Madeira is very effective in her watercolors of "The Old House" and "Main Street." Childe Hassam shows a group of thirty-one etchings and twelve watercolors that are works of matured artistry and need no apology or explanation. Beautiful sky effects appear in Colin Campbell Cooper's group of Italian landscapes and in Charles Warren Eaton's pastel entitled "September Evening."

A watercolor by Florence Este entitled "The Harvest Moon" lent by Mrs. Wheeler Peckham is beautiful in tender color and quite Japanese in conception. Hilda Belcher exhibits a charming little girl's portrait in watercolor with the title "A Very Blonde Baby." Howard Giles is very successful in a figure he catalogues as "Summer." Hayley Lever is represented by a number of pictures of Gloucester Fishing Boats that show his unique method of handling aquelles and yet are faithful to the essentials of the scene. Lilian Westcott Hale exhibits a work of sentimental interest in her charcoal drawing entitled "Ave Maria."

Other important works, in the same medium are a number of studies for the decoration of the spandrels of the ceiling of the Court House in Youngstown, Ohio, by E. H. Blashfield and a group of portraits of musical celebrities by Seyffert including among them Dr. Carl Muck and L. Stokowski. The original illustrations by N. C. Wyeth, Thornton Oakley, W. S. Ayward, Jessie Wilcox Smith and others that have already been reproduced in the magazine form a very important part of the exhibition. The miniatures, attractively exposed in the Gallery I, have fortunately escaped the disturbing revolutions affecting some other forms of art, and are still painted in much the same way as they have been, giving the world a representation of the beauty of the human countenance, at its best moments. Laura Coombs Hills was awarded the bronze medal of the Pennsylvania Society of Miniature Painters for general excellence of work. A portrait of Edward Everett Hale, 3rd, giving one a good example of such painting. Excellent portraits are shown by Emily Drayton Taylor, Eulabee Dix Becker, Margaret Archambault, Margaret Foote Hawley, Mabel S. Welch and others.

Eugene Castello.

### RESIGNATION

Mario Korbel

At the Gorham Galleries Sculpture Exhibition.

are effective garden terminals "Summer and Winter" and a "Father Time" sundial. One of Solon Borglum's two contributions is a spirited figure of "Buck O'Neil." A well modeled head of Lincoln represents Louis Mayer. Both character and strength are found in the "Portrait" of Toma Lewis.

There are striking studies by Harmon MacNeil for groups to be placed at the Northwestern University and for his Washington arch figure. John Gregory is represented by his fine "Venus" bas-relief.

### CHASE MEMORIAL SERVICE.

W. Francklyn Paris is forming a committee of artist friends and pupils of the late William M. Chase to arrange a deserved memorial service for the deceased painter.

It was also charged that, aside from their claims, others aggregating \$70,000 were due from the estate. As an illustration of the manner in which Mrs. Thurber conducted the galleries the petition alleged that she pre-empted as part of her widow's award a painting by Troyon, one of the most prized in the stock. It was said that the painting, appraised at \$4,000, but worth much more, was in possession of the Central Trust

### RICKETTS-WAGNER.

Mr. Rob Roy Ricketts of the firm of Moulton and Ricketts, which failed in such sensational fashion in 1914, and who was subsequently divorced from Mrs. Jennie Bower Ricketts, was married again Nov. 5 in Chicago to Miss Gertrude Wagner.

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(PAST YEARS)  
A Monthly Magazine Ancient Art  
1916—TENTH YEAR

The text of "Starye Gody" being in Russian, all titles and references are provided with French translations.

All copies from 1907 to 1913 are out of print.

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**THE ANDERSON GALLERIES**  
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Manship and others of the binding, and a page from a XV Century French messal, and of pictures by Whistler and Luloaga. Facing the frontispiece is "April in Florence," a poem by Charles Keeler. It is evident that the opening exhibitions are of unusual importance and interest.

The exhibition as a whole is frightfully dull. Neither technical brilliance nor sensational motive is in evidence to startle, nor is there evidence of anything approaching profundity present to make the affair interesting, much less impressive. With such members as Sargent, Alden Weir, Frank Benson and Joseph De Camp not contributing, the honors are upheld by Miss Beaux, George Luks, Robert Henri, George Bellows and Robert Vonnoh, who send characteristic, although not extraordinary canvases. The one exception is George Luks, whose full-length portrait of Jan Matulka is in many ways remarkable. The attitude of the subject will make the professors haul forth their plumb-lines, and the combination of green trousers and gold jacket should furnish men's tailors with a new idea.

Vonnoh's portrait of the sculptor Daniel Chester French somehow doesn't loom in this company, although it forms a sort of little oasis in the dismal assemblage. Thomas Eakins' full-length is a distinguished piece of characterization, in spite of the wretched general color of the picture. Robert Henri's full-length "Indian beating a drum" is somewhat garish and is incased in an ugly frame, and the "Laura" of George Bellows is conventionality masquerading as modernity, having filched a bit of background from Cezanne. Contrast the sincerity of Eakins with the precocious superficiality of Bellows. Ben Ali Haggin's "Little Dancer," hasn't even the flare of color to help her out. She is a dim wooden image wrapped in gloom. Haggin's second piece is a head of an old man, done in accomplished life-class fashion. Victor Hecht's "Michael Steiner" has more personality in the doing, but it just misses the mark and lacks vitality.

Henry Salem Hubbell's two pictures, "Augusta, daughter of Mrs. Ed. M. Hall" and "Leonora in Costume," are pretty in color, but mannered in form and insecure in structure. Jean McLean's "Alfred Vanderbilt" is a doll in black velvet, an unworthy production of her brush; De Witt Lockman's "Gold Jacket," has good work in it. and S. Montgomery Roosevelt's "Hon. Mrs. Beresford (Kitty Gordon) and daughter" is the most successful essay from this artist shown in some time. Ellen Emmet Rand, just missed getting a superior result in "Penelope," but the background is over-worked and over-patterned and the baby in the crib much too unnaturally rosy. Leopold Seyffert's "Francis Co." is rather bold Zuluaga; Smedley's "Miss Guilford," is one of his best portraits; Helen Turner's "Miss Owings" is a good work, but has an overloaded design; and Douglas Volk's "Miss Ellen Barker," is painstaking if not altogether happy.

Irving Wiles, one is happy to say, makes an unusually good showing by virtue of a self-portrait which has the merit of being a record of truth-seeking and as such is a good example of a painter, who is occasion-

ally a flatterer. Lydia Field Emmet with the Crawfords, Earl and Brenetta, Herrman and William Cotton, complete the list of portraitists whose assumption of the term "national" is a rather cumbersome one in the light of the present display.

James Britton.

**At the New Milch Gallery.**  
The spacious and artistic new picture and print gallery of E. and A. Milch, 108 W. 57 St., has been opened with a capital exhibition of a score of works by American painters, which is on to Nov. 18. Several of the works are loaned.

The elder Inness is represented by an imposing early landscape, called "Early Recollections." This was exhibited at the Art Union in 1849. A much later example is a beautiful little sunset, "The Brook," and there is also a view of "Durham Valley." A fine upright Wyant shows "The Adirondack Lake." Another example is "Late November." Two George Fuller's are an "Ideal Head," of a young girl, which is most attractive, and a picture of some Italian "Women at the Fountain." A big Blakelock shows "The Old Oak," while a smaller one is "Moonrise Through the Pines."

Of much interest is a portrait of Robert Fulton by Sully. Five examples of the work of J. Francis Murphy range in date from 1889 to 1915. They include "Indian Summer" and "Clearing." Two fine Rehns are "Gray Weather" and "The Storm." A beautiful little "Tomb of the Saints" is by A. P. Ryer and a Homer Martin of importance, a view on "Lake George."

The pictures are hung in galleries on the first floor, while on the level of the street are displayed colored and other prints.

### At the MacDowell Club.

The exhibition of the second group of artists for this season is on at the MacDowell Club, 108 W. 55 St. The dozen painters represented incline to the modern tendencies. Some of them are pointillists and several are tonalists and others may be classed as nebulists.

Eleanor Bayard shows attractively artistic nudes, two on "Spring" and another onotic nudes. Stewart S. Crise has fine color and capital character, among other works, in "Woman Wearing a Cap," "Head of a Girl" and "Hindoo." Character and good color sense mark the works of Robert C. Doran, which are, however, of the rag carpet variety in handling. The heads of "Phyllis," and "Miss Keeson" are attractive, however, which is not the case with the decorative "Figure Organization" and "The Dance." There is much promise in the portraits and beach scenes of Mark D. Dodd. Strong imaginative qualities are displayed by Bertha Kraus in "The Falcon," "River Dream" and "Summer Hours."

Richard L. Marwede displays a fine sense of color, excellent composition and capable technique in several works, which include "Japanese Interior," "The Market Place," "Central Bridge," "Washington Square" and "Still Life." There is good quality in Gladys A. Moch's "Boy," "Head of a Girl" and "Cliffs." Others represented are H. E. Schnakenberg, Isabel Trench, Mary Bayne, Virginia L. Fox and Adelaide J. Lawson.

### THE HILL TOLERTON CATALOG.

An unusually artistic illustrated catalog has been issued of the inaugural exhibitions in the new print rooms of Mr. Hill Tolerton, 450 Sutter Street, San Francisco. Besides views of the extremely artistic new building, on which figure two bas reliefs by Hermon A. MacNeil, there are reproductions of fine prints, a color plate of a Tartar by Bakst, two reproductions of sculptures by

**Book Exhibit at the Arts Club.**

Thirty odd publishing firms are represented at the book exhibition on to Nov. 25, in the National Arts Club Galleries, 119 E. 19 St. On tables are displayed the volumes and above, on the walls, are the originals of many of the illustrations, in oils, wash, pen and ink and crayon. Among the artists represented are W. T. Benda, J. H. Gardner Soper, M. L. Bower, W. H. D. Koerner, Worth, Brehm, F. C. Peixotto, Frances Rogers, Sayle Hoskin and Florence Choate.

**Oils by William Starkweather.**

An artist of ability and versatility is William Starkweather, who is displaying 35 oils to November 29 at the Folsom Galleries, 396 Fifth Ave. There are dignified, well characterized portraits, brilliant sea shore scenes attractive landscapes and an important quasi-religious composition in the style of von Uhde, which has much impressiveness and is well composed. This "Portrait of Margaret Donegan, a Studio Scrubwoman," shows her looking up, mop in hand and pail at her feet, as she sees a vision of her son, killed in an accident, lying in the arms of the Savior and the Virgin, who are awakening him to eternal life. At either side, oblivious of her, are the painter at work and a seated model. There are five successful portraits of women, one at full length with a cane, and another preparing to play bridge whist. "The Frolic" is a brilliant sea shore scene with four nude bathers. There is beautiful shimmer of sunshine in "Toward Sunset at Matinicus." Equally successful are "The Gulls at Desolate Island" and "The Sea at Desolate Island." One of the landscapes is "New England Village Center." Interesting is the interior of the Hispanic Society's building and among a number of bright studies, is one of Miss Anne Goldthwaite sketching from a window. "Louisa in the Outdoor Studio" is a cleverly painted half nude.

**At the Grolier Club.**

There is an interesting display of book illustrations and drawings by Thomas Rowlandson on to Nov. 23 at the Grolier Club, 29 E. 32 St.

**Woodcuts by Prunaire.**

The Print Department of the Brooklyn Museum opened Sunday last an exhibition of wood engravings by the late Alfred Prunaire, which continues to Nov. 24. The collection belongs to the artist's widow, Mme. Fanny A. Prunaire, herself an engraver of distinction, some of whose works are included in the exhibition, as well as a few engravings and etchings by other artists. Prunaire died in 1914 at an advanced age. Many of his cuts were executed for the Government Musée de Chalcographie in the Louvre.

Among the artist's proofs is one of a series which he executed for Duret's "Histoire de J. McN. Whistler et de son Oeuvre." Another is of the famous "Stairway of the Palais de Justice" by Daumier. Others are after Dore and Harpignies. Four engravings appeared in Duret's work on Manet.

**Art at the City Club.**

Fourteen oils by Frederick W. Hutchison and Howard Giles are on view to Nov. 18 at the City Club, 55 W. 44 St. Mr. Hutchison's landscapes which are handled with vigor and effect include "An Old Fashioned Garden," "Provincial Quebec," "The Village Store" and "Early Spring." Mr. Giles besides the cleverly painted figure works, "Summer Land," and "The Announcement" has strongly brushed landscapes and shore views, including "The Ice Pond," "Surge" and "Marine."

**AT THE FOGG ART MUSEUM.**

A member of the Society of Friends of the Fogg Museum at Harvard has just purchased from the F. Kleinberger Galleries in N. Y., an early XV century Spanish "Annunciation," by the little-known master Juan de Burgos, and has sent it to the Museum as a permanent loan. This picture comes from the collection of Sir Charles Robinson and was exhibited in 1880 at the Royal Academy; in 1908 at the Burlington Fine Arts Club; and in 1913 at the Grafton Galleries. The original carved frame, of an elaborate Gothic design, is preserved. The signature beneath the figure of the Angel of the Annunciation, on a cartellino, reads: "Maestre ju de Burgos pitor." The picture is made up of two doors of a triptych altarpiece and the figures are painted in tempera on a gold ground punctured with elaborate foliated work.

A number of temporary loans and gifts have attracted considerable attention since the opening of the College year; among others, a group of nine watercolors by Dodge MacKnight, lent by Dr. Denman Ross; a Flemish triptych by Koffermann, lent by the Kleinberger Galleries; a "Madonna and Child" by Gentile da Fabriano, lent by Messrs. Gimpel & Wildenstein; a "Portrait of a Lady" by Hugo van der Goes, lent by Mr. Philip Lehman; and finally, a "Madonna and Child" by the early Venetian, Jacchello del Fiore, given by Mr. Arthur Sachs.

The Director expects to announce before long the opening of an important exhibition of Early Flemish Paintings.

**BOSTON.**

Boston's "art" the past week has been as varied as a corner grocery store. The large average of persons who "know what they like" (a branch of intelligence they share with the cows and other cattle!) can surely discover what this specialty is in some one of the shows of the week.

The Copley Gallery has two exhibitions on the fourth annual showing of "Early American Portraits," supported by a becoming setting of old furniture, books, etc., where the real bluefish can wander at will, and renew their acquaintance with their own—or someone else's—prunes-and-prisms ancestors. Meanwhile, W. J. Porter, a modern young painter, attracts the young (and knowing) to the front gallery, with his richly colored, freshly visioned sketches of Old Gloucester.

As to those whose souls love grayness and conservatism, let them hie themselves to Dante Recci's fountainesque studies at a local gallery. Here they can recall their last trip to Europe, "before the war," remembering the fountains perhaps, but more, what a good breakfast they had the day they went sight-seeing!

In the Vose Gallery are two shows of contrasting interest. Prentiss Button's watercolor drawings are the epitome of artistic precision and decorative design. He does not attempt to throw his hat over the moon, or to depict all the tragedies of life, but he does make plain his marked ability as a draughtsman and his exquisite feeling for muted color. Here, also, Earl H. Reed, the well-known Chicago etcher, shows fifty etchings of the sand dune country of North-

**The Gorham Foundries**

give to the casting of life size, colossal, and small statuary that painstaking and sympathetic handling which alone insures the most successful result. ¶ Particular attention is being given to the patining of statuettes.

¶ The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

**Correspondence Solicited**

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**WASHINGTON.**

The art season of the National Capital begins this year with greater éclat than usual. The opening of the new Arts Club, the youngest among local clubs, but by no means the smallest, for it already consists of more than 400 members, with a new home of its own, where exhibitions, musicales, recitals succeed each other in an event, and another event was the opening Nov. 1 of the Zolnay Atelier, the first and only real local school of sculpture.

Mr. G. J. Zolnay's long and persistent refusal to give any of his time to teaching was finally overcome by the Atelier idea, with its studio atmosphere, rather than school character; a place where the students have to do the work from A to Z; from composition to casting and actual marble cutting. In addition to this, Mr. Zolnay is delivering weekly blackboard lectures on the History of Styles and Ornamentation, in which also the students' participation is direct and active, inasmuch as they are required to draw from the blackboard in class. Because of the intimate relation of the subject to public education, the freedom of these lectures has been extended to all local art teachers.

In the choice of its home the founders of the new Arts Club were fortunate in their selection of an old Georgian colonial residence which President and Mrs. Madison made their home for a time. The house was also later the home of the Secretary of State in President Madison's administration—James Monroe.

Admiral Davis has on view this week at the special exhibition room in the Corcoran Gallery, a collection of watercolors made in the vicinity of Jamestown, Newport and Narragansett Pier.

The first of the winter series of exhibits at the Arts Club will be a loan exhibition of old masters, contributed by residents, to be opened Nov. 20.

**LUKS WATERCOLOR PRIZE.**

The \$100 Hudnut prize at the current exhibition of the N. Y. Watercolor Club, at the Fine Arts Building, 215 W. 57 St., has been awarded to George B. Luks for his vigorous and singularly true impression of a boating scene, "On the Marne," which is reproduced on this page.

Through a regrettable typographical blunder, it was not stated, in last week's notice in the ART News that the collection of graphic art, at the Daniel Gallery, 2 W. 47 St., was that of the discriminating connoisseur and writer, Mr. Albert Eugene Gallatin. The exhibition, which is well worth a visit, is for the benefit of the French tuberculous war sufferers.

**CHINESE ANTIQUES**

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CHINESE ARTS AND DECORATIONS  
5 West Fifty-Sixth Street, N.Y.

The appearance of and address made by Mme. Sarah Bernhardt at the recent opening of the exhibition of art works from the Luxembourg Museum at the Albright Art Gallery was a good stroke of advertising on the part of Miss Sage, Director of the Gallery, and Mr. W. F. Connor, Mme. Bernhardt's manager, as it not only assisted materially in the sale of seats for the actress' performance the following evening, but also aroused an interest in the Luxembourg collection which could not otherwise have been aroused.

The Albright Art Gallery, has for a long time fostered museum extension work in the local public schools. This year, under the direction of B. M. Donaldson, Assistant to the Director, that branch of the Academy's activity is being extended to include the N. Y. State Normal School here. In cooperation with the art department of the State Normal School, a series of stereoptican lectures and gallery promenades, in the Luxembourg exhibition and the permanent Collection of the Albright have been arranged.

B. M. D.

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## AMERICAN ART NEWS.

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## ELECTIONS AFFECT ART TRADE

While it is not exactly the province of an art journal to discuss or reason as to politics the Presidential election of Tuesday last was of such moment to every citizen of the United States that its results, still undetermined, will have to our mind, such effect upon the art business that we feel justified in alluding to it.

It would seem to be the universal opinion in the American art world that the defeat of President Wilson for re-election would be of far more benefit to the art business, to the dealer, artist and collector, than would that of Mr. Hughes.

In other words it is generally felt in art business circles, that there is far more chance of real prosperity in the trade and therefore in studios and galleries, with the Republican party in power, than if the Democrats should continue to have control. It is not a question of men or party entirely, but of the confidence of the conservative interests in Hughes and his party, which it seemingly does not have in Wilson and his party.

An exhibition of Louis Raemaekers' anti-German war cartoons, will open Thursday at the galleries of White, Allom & Co., 19 E. 52 St., to continue to Dec. 4 or possibly longer. It is for the benefit of the French Red Cross.

## A NOTABLE TRIO GONE.

With the passing of W. Gedney Bunce and Henry W. Ranger this week, so soon following that of William M. Chase, the funeral roll of leading American painters whose places cannot well be filled grows sadly longer.

Both Bunce and Ranger were forceful and able painters and their work has for many years, not only brought them deserved reputation and financial, as well as artistic, reward, but has been a credit to modern American painting.

And Bunce and Ranger were, like Chase, original and strong men as well as painters. Both had the artistic temperament strongly developed and both were vigorous personalities, clear and keen thinkers and good writers, Ranger in particular wielding a virile and, at times, a caustic pen.

Bunce devoted himself to painting the much painted Venice, but with rare poetic vision and was a subtle and refined colorist. Ranger depicted the New England landscape and seashore and was also a superior colorist.

The trio of dead painters, while not entirely comparable to that composed of Inness, Wyant and Martin was still a great one and its loss will be sincerely mourned.

## PROVIDENCE.

The art season is well under way with important exhibitions at the Art Club, R. I. School of Design, and at Tilden and Thurber's

At the Prov. Art Club, a memorial exhibition of 130 loaned canvases painted by George William Whitaker is on. Mr. Whitaker, the dean of Providence painters, was born in 1840, and died in 1916 and for over forty years was a familiar and loved figure in local art circles. The present collection of his works is a retrospective showing covering all periods of his career and embracing technically the different manners in which he painted.

To select for individual mention is no easy task, but a word should be said for the two immense panels of "Spring" and "Summer" which are loaned by the estate. Another remarkable canvas is the "Dream of Venice," a poet's treatment of a familiar theme.

Scott A. Smith sends a good "Marine" and a fine landscape "Looking Towards Paris" and Louis Richardson sends from New Bedford, Mass., a decorative painting of "Fruit" which for glowing color and fine composition equals anything in the gallery.

Robert P. Brown loans four excellent examples of widely varying subjects—a miniature exhibition in itself so wisely has this collector selected his pictures.

A fine interior with figure, "Mending the Net," adds variety and interest and is loaned by Tripp and Olsen who have also sent an exquisite "Venice" and a powerful wood interior.

At the R. I. School of Design, an interesting exhibition of small bronzes is now on.

"Girl on Roller Skates" by Abastenia St. L. Eberle is a striking figure and suggests action while "Stevedore" by Mahonri M. Young is impressive. "The Dance" by Bessie Potter Vonnoh is graceful and "David" by Albert H. Atkins is a dignified work.

In connection with the bronzes, Flemish and French tapestries are shown, and also several cases of Coptic Textiles.

In the adjoining gallery there is on view a collection of Dutch Scent Bottles.

At Tilden and Thurber's, a display of works by ten famous artists is now on. Winslow Homer and Fritz Thaulow are represented by interesting examples, but the chief interest is in "The Rocks of Kerrera" by David Young Cameron. This canvas while agreeable in color in a low key has a fine dramatic effect. "Near the Dunes" by Theophile De Bock is a type of picture always welcome to lovers of the Barbizon school.

W. Alden Brown.

## REIGATE OF LONDON HERE.

Mr. J. F. Reigate of Gill and Reigate, 18 E. 57 St., is on a visit from London for a few weeks, with a special collection of old English furniture, and will be glad to meet his many American friends and clients.

## OBITUARY.

## Henry W. Ranger.

Henry W. Ranger, the widely known American landscape painter, died at his 67th Street studio on Tuesday last of heart trouble, aged 58. He had not been in good health for three years past, and even before passed his winters in Jamaica and later in Porto Rico, to avoid the cold of the North.



HENRY W. RANGER

Courtesy of the Macbeth Galleries.

Ranger, who follows Chase all too soon, was in the front rank of American painters. He was born in Syracuse, N. Y., in 1858, received a public school education and went through the freshman year at Syracuse University. He began his art studies early in life, and after working in this country for some years went to Europe, where he remained until 1888.

He had acquired some reputation as a watercolorist and especially for his imitation of the modern Dutch watercolorists works, chiefly through Mr. Gustave Reichard, the veteran N. Y. art dealer, before he went abroad, so that on his return and showing of some strong oils he was welcomed and soon, through his work and vigorous personality, became a prominent figure in the American art world. Ranger was a clever business man, as well as a good painter, and something of a politician, so it was natural that he should have had warm friends and bitter enemies. He was, for some years, a close and warm friend of William Clausen, the dealer, but later and after he had become intimately associated with Messrs. William T. Evans and Alexander Humphries in the Lotos Club, and had quarreled with Clausen, he took a leading part in the well remembered Clausen-Evans case in which he was a foremost witness for Evans.

The art of Henry W. Ranger was, like his character and temperament, a rugged and strong one. He was early, as said above, most influenced by the Dutch watercolorists and later by the Barbizon masters—and his art and other enemies always contended that his work in oil was simply an echo of Corot, Rousseau and Dupre. This criticism, while it had some slight foundation in that the painter's work showed the strong influence of the Barbizon masters, was unjust, for Ranger had a strength of composition, a sense of the picturesque, a delicate and a glowing scheme of color, that were his own. He loved and painted, "con amore," the American landscape in Spring, Summer and Autumn, particularly the brown hills and rich woodlands of eastern Connecticut and the shores of the same state at Noank and Lyme.

Ranger was almost as good a talker and writer as a painter. His views on art and art study were original and always sound, sane and vigorous, and a book published last year, entitled "Talks with Ranger" by Haley Bell, has been frequently noticed and quoted from in the ART NEWS. This work evidences his deep knowledge and study and keen perceptions and should be read by every American artist and student.

Ranger won medals in exhibits in Paris and at Buffalo, Charleston and other expositions in America. Mr. John W. Beatty, director of fine arts for the Carnegie Institute, is arranging an exhibition of his works to be held next year.

The artist had a summer home at Noank, Conn., near New London. It was located almost overhanging the shore, and there he painted many notable marine and coast scenes. He was known as an "expert" on Corot, was a close friend of George Bernard Shaw, and in his earlier days, when he was struggling for fame, he eked out his living by writing criticisms of opera and musical

recitals for the N. Y. dailies, for he had ability as a musician as well as a painter.

Mr. Ranger was elected to the National Academy in 1906, and was a member of the National Arts, the American Water Color Society and the Lotos Club. He was a director of the studio building where he lived and president of the 67th Street Atelier Associations. His wife, who was Miss Helen Jennings, died in Milan, Italy, in June 1915.

The executors of Mr. Ranger's will are Messrs. William Macbeth and Charles Henry Phelps.

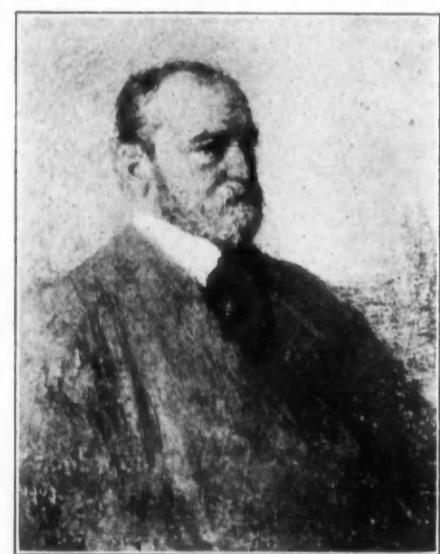
The funeral was held yesterday morning at the artist's studio, 27 W. 67 St.

## William Gedney Bunce.

William Gedney Bunce, universally known as a painter of Venetian subjects and a colorist of distinction, was killed by an automobile on Sunday last in Hartford, Conn., where he made his home while in America. Mr. Bunce was 76 years old and still active in the practice of his art and had worked as usual in his studio the day before the fatal accident, which occurred within a few rods of his residence. The artist lived only an hour after being struck.

Mr. Bunce was born in Hartford in 1840, a son of James M. and Elizabeth Chester Bunce. He enlisted in the Civil War in the first Volunteer Conn. Cavalry, served two years, and received a wound in his leg which caused a slight limp until his death. Bunce, however, rarely referred to his war record, confining his reminiscences of the war to recounting the exploits of his brother, Admiral Francis M. Bunce.

The artist's early education in painting was received from William Hart and in the Cooper Union Schools. Later, in Europe, he studied with the marine painter, P. J. Clays, but within recent years when asked with whom he studied he replied, "Titian is my master." Mr. Bunce spent much of his time in Venice, even of late years and



W. GEDNEY BUNCE

Portrait by James Britton.

until the war broke out, when his experiences in getting away from Italy through Switzerland determined him to remain in America. In his early days he was very friendly with Saint-Gaudens in Rome and was the subject of one of the famous Saint-Gaudens portrait medallions. Bunce also sat for a bust to Olin L. Warner and to several painters, including De Haan, Constant Furyk, Montague Flagg, Walter Griffin and James Britton.

The artist's American success was materially promoted by the enthusiastic interest of the late Stanford White and Daniel Cottier, the dealer, and early in his career he was established as "a collector's painter," many private galleries acquiring his brilliant Venetian sunsets. Public galleries followed suit in purchasing his works, notably the Metropolitan; the National Gallery, Washington; the Montclair, Rhode Island, Worcester and New Britain, Conn., museums, and the Morgan Memorial museum, Hartford. Mr. Bunce was medalled at the Paris Exposition of 1900, the Pan-American, Buffalo, 1901; Charleston, 1902, and the St. Louis, 1904.

For a number of years he retained a studio in New York, but in recent years most of his work was done in Hartford, where he was regarded with deep affection as the dean of famous Conn. artists. Bunce was a cherished friend of such veteran Americans as Elihu Vedder, J. Alden Weir, Robert Brandegee, Ch. Caryl Coleman and A. P. Ryder, and as a member of the Players' and the old Tile Club was an irrepressibly joyous spirit and a bon camarade. Mr. Bunce was unmarried and made his home with a sister, Mrs. Archibald A. Welsh, from whose residence the funeral was held on Tuesday last.

## LONDON LETTER.

London, Nov. 1, 1916.

One of the most unexpected features of wartime is the remarkable way in which governmental authorities have acknowledged the importance of the artist as historian and educator. Ever since the early days of conflict, every encouragement has been afforded to painters of every rank and school to record the happenings of the War in all its aspects, and still further steps, it appears, are being taken in this direction. The latest arrangement of this description is that made by the Italian Government with Frank Brangwyn, who as soon as the work in connection with the Autumn Exhibition of the Royal Society of British Artists has been accomplished, is to proceed to the Italian front, there to collect material to enable him to carry out a comprehensive group of paintings illustrative of current events. The choice could not have been more judiciously made.

Another interesting invitation is that issued to Joseph Pennell to carry out a series of drawings illustrative of the work proceeding in the munitions factories both in Great Britain and in France. Here again there has been displayed a wise discretion, which unfortunately is not invariably characteristic of official undertakings. Pennell is "par excellence" the artist whose greatest inspiration is found in the depicting of work in every form, his drawings of the Panama Canal having placed him in the foremost ranks of draughtsmen and lithographers. A number of the lithographs have already been completed and are to be shown in London a little later on. From what I hear they are carried out on lines of great dignity and are well worthy of the theme with which they deal, conveying its impressiveness in a manner which cannot be obtained from mere verbal descriptions and statistics.

## Baker Picture Sale.

The sale at Christie's the week ending Nov. 11 of the W. Y. Baker Collection of modern pictures and drawings is important. Some twenty years ago this collection was considered of sufficient interest to form the subject of articles in contemporary magazines, and it will be illuminating to note what prices it fetches today. The late collector was an ardent admirer of the work of Leader, Birke Foster, Sir John Gilbert and T. B. Hardy, all of whom are well represented. The anecdotal type of picture forms no small percentage of the 600 can-vases to be dispersed.

Although the National Portrait Gallery is closed at present to the public and likely to remain so until the conclusion of the War, a successor to Mr. C. J. Holmes (now at the National Gallery), has been appointed in the person of Mr. James Donald Milner. The appointment is one which gives general satisfaction, Mr. Milner having for many years occupied various posts of importance in connection with the gallery and given indisputable evidence as to his worthiness for that of Director. He is one of the foremost authorities on English portrait painting, which has long been his especial study.

## The Kervorkian Mihrab.

It is rumored that an exhibition of Persian Art will be held this month in the neighborhood of Bond Street, at which the chief attraction will be a certain Mihrab which journeyed to America some little time before the War, but which failing to find a purchaser there, is being sent across the water once more to try its fortunes over here. It will be interesting to note what success awaits it in this country.

## XVIII Century Tablespoons Forged.

Some extensive forgeries have recently come to light in connection with early XVIII century tablespoons, which have by clever hammering been converted into what purports to be examples of the extremely rare and very valuable Elizabethan seal-top spoon. In each case the date has been either erased or rendered illegible, while the crowned leopard's head impressed upon the bowl and proper also to the earlier specimen, has been allowed to remain intact. A very slight alteration in shape is necessary in order to give the bowl the required outline, the only actual addition to the spoon being a modern seal-top affixed to the handle. It is not surprising that the forger should have brought all his ingenuity and excellence of execution to the faking of these articles since collectors willingly pay anything up to £15 for what they consider good examples, and the risk of detection, except at the hands of the most skilful expert, is comparatively small. Indeed with the increasingly high prices set upon old silver, the wiliness of the faker becomes ever more difficult to circumvent, so that the collector who pays fancy sums for what he believes to be choice pieces, only courts disillusionment if he fails beforehand to enlist the advice of the best authorities on the subject.

L. G.-S.

## PHILADELPHIA.

Now that the season has really opened, with the Art Club watercolor show, the Art Alliance and the Plastic Club in full swing, the Masque Committee hard pressed to decide on a scenario and the annual watercolor and miniature exhibition private view at the Academy of the Fine Arts last Saturday night, one is wondering if the coming year will furnish as many piquant sensations for local art-lovers as did the last. During the summer the tribulations of the Art Jury supplied a lively bit of gossip. These, which had been piling up for some time, focussed around Andrew Wright Crawford with the gilding or alumining of the statue of William Penn atop of City Hall as the final straw, and are now happily concluded. The difficulty lay between the rather uncompromising attitude of the secretary of the jury and Philistine councilmen, who had friends with contracts in view; and culminated in the declaration by the city solicitor that the jury, which had been in existence for four years, was illegal and should be promptly dissolved. Several different samples of paint were applied to the bronze, and a new system of flood lighting installed which makes the unlovely structure for the first time actually a thing of charm. The statue remained unpainted and the fracas ceased, with the jury, unchanged in personnel, still laboring to bring a certain measure of beauty into the public monuments of this sedate and practical—not to say materialistic—Quaker City.

## Academy to Have a New Building.

The most important and exciting bit of news in a long time was contained recently in a brief paragraph in the *Ledger* which few people saw and which the Academy management is saying very little about as yet. The item recorded the fact that the century-old Academy has applied to the Fairmount Park Commission for 150,000 square feet of ground along the Parkway, stating that it would be able to finish a new building about the time that the Art Museum was completed. This move has great significance. The one weak joint in the Academy armor has been its wretchedly insufficient building. Practically the only time when the entire Academy collection is in place is during the summer. This situation has often prevented the Academy from extending hospitality to worthy group shows. Further, with the projected building, those wealthy collectors who prefer to give or loan their treasures to an art—rather than a politically-managed gallery, will be no longer obliged to cast their eyes toward the over-richly dowered Metropolitan Museum, or to the Corcoran Gallery, but can do their duty by their own town without qualm.

## De Clerck, Belgian Sculptor.

A most desirable addition to the art crowd is Oscar de Clerck, the Belgian sculptor, a modernist who bases his conceptions on a sound knowledge of material forms. He came here last year after recovering from serious injuries received in the trenches and is a member of an aristocratic family impoverished by the war. One brother is a sane painter of the new movement living in England, while another is a member of the Philadelphia orchestra. Mr. De Clerck did a fine bust of Stokowski, the leader, but did not exhibit anywhere and was practically unknown. He is teaching in his studio at 342 16th St., and preparing a model in competition for the heroic statue of General Gomez to be erected in Havana. He executed for the British Government a fine symbolic figure, "The Mourning of Belgium," which is at Falmouth.

Richard Roe.

## Art at Wanamaker's.

Some 600 young men and women, many of them beginners in their profession, entered their works in the competition at the 13th annual exhibition at Wanamaker's Phila. store, the purpose of which is to encourage the students and enable them to bring their efforts before the public without cost. Prizes were awarded in each of the four classes—oil paintings, watercolors, black and white and illustration.

The jury consisted of Henry R. Rittenberg, F. Vaux Wilson, Marcella R. Cilley, A. C. Hetherington and Fred C. Wagner. The list of twenty-eight prizes was supplemented by honorable mention.

"Philadelphia Bridge by Moonlight," by Cesare A. Ricciardi, was selected for the first prize among the oils. The second prize in this class went to Anne Frances Fry, for "The Red Barn."

## Roullier Co., Incorporated.

The business which Mr. Albert Roullier has conducted since 1893, in Chicago, will hereafter be carried on under the name of the Albert Roullier Art Galleries.

Mr. Roullier will be connected with the Company as President and Treasurer, Mr. Hugh M. Dunbar as Vice-President, and Miss Alice F. Roullier as Secretary.

## CHICAGO.

For the first time since its initial opening, the Institute's many galleries are all in use. The paintings forming the current International display are, for the most part, installed in the eleven galleries on the second floor of the new wing. The special loan collections are arranged in other galleries, and still others are used for the pictures on permanent exhibition. An array of sculptures, loaned by the National Sculpture Society, occupies the lower floor—the Frank G. Gaus Hall—while other sculptures are scattered through galleries and corridors. The Atlan Ceramic Association has one gallery for its annual exhibition.

## The Prize Winners.

No complaints have as yet filtered into the open since the International exhibition jury awarded the prizes. The Potter Palmer gold medal and \$1,000 went to Emil Zettler, a local sculptor, for his statue of "Job"—a rugged piece of modeling. The Norman Wait Harris silver medal, with \$500, fell to Frederick C. Frieseke for his landscape "The Hammock," the usual young woman reposing in the usual pose, in the usual hammock, in the usual light summer gown. The Norman Wait Harris bronze medal, with \$300, was given James P. Hopkins for his "Mountain Courtship." Walter Ufer won the Martin B. Cahn prize of \$100 for the best painting by a local artist done within a year, "The Solemn Pledge, Tacs Indians." Honorable mention was given Pauline Palmer's painting, "Pumpkin Hollow," William H. Singer, Jr., for his painting "Highland Farm, Norway," and Stanislaw Szukalski for a sculpture.

## The Show in General.

At this early period of the exhibition only general notice can be given.

The figure work by Louis Betts, "Joan of the Hills," is deservedly admired. Louis Kronberg shows several of his typical ballet girls. There are good portraits by Ralph Clarkson, Robert Henri, Irving Wiles, Marjorie Conant, William Cotton, George de F. Brush, Joseph de Camp, Lydia F. Emmet, Helena Dunlap, Walter D. Goldbeck, Philip L. Hale, Charles L. Hopkinson, Gari Melchers and William T. Smedley. Adan E. Albright contributes one of his accomplished pictures of children in an appealing landscape.

Other good artists represented are Edgar Payne in "Mountain Mist" and "Seafarers," Leonard Ochtman in "Snowfall," Herman D. Murphy in "The Wind" and "Mango Trees," and E. H. Potthast, Jane Peterson, Walter Sargent, Grace Ravlin, A. C. Skinner and others.

The sculptures shown number 743, with 197 sculptors represented. The exhibition will be given further notice.

## A Millet Exhibition.

A remarkable contribution to the exhibition is that of works by Jean Francois Millet. There are 21 etchings, three lithographs, two heliographs on glass, and eight engravings on wood, drawn on the blocks by Millet, and engraved by two of his brothers; and fourteen drawings on wood by Millet, engraved by Adrien Lavielle. This collection is loaned by Mr. Cyrus H. McCormick. It formerly belonged to M. Alfred Lebrun.

## Arts Club Opens.

The Arts Club opened its quarters in the Fine Arts Building last week. This is the new club sponsored by leading local artists to stimulate not only progress in art, but a social comradeship as well. It is democratic and welcomes all in harmony with its purposes, and will extend courtesies to visiting artists. There are 300 members, and a few odd, on the roster, and their fees are in the treasury. The opening reception was marked by an exhibition of paintings by H. G. Dearth and J. S. Sargent. Mrs. Robert G. McGann, a local painter, is president. Lawton S. Parker, an enthusiastic promoter of the club, is first vice-president. F. J. Reichman and Charles B. Pike are second and third vice-presidents. Edward M. Ericson, leader in the Artists' Guild, is secretary, and Robert Jarvie, treasurer.

The directorate includes twenty-four men and women. The artists on this executive board are Mrs. Robert McGann, Pauline Palmer, Katherine Dudley, C. C. Davis, David Adler, C. F. Brown, A. E. Albright, Robert Jarvie, Lawton S. Parker, John T. McCutcheon, Frank A. Werner, Abram Poole, Mrs. Chauncey J. Blair, Alice Roulle, Mrs. John Alden Carpenter, Mrs. James B. Waller, Mrs. C. M. Ely, Edward M. Erickson, Robert Allerton, Roy McWilliams, Julian Mason, Charles B. Pike and F. J. Reichmann are also on the directorate.

The Arts Club's halls and galleries, well furnished and most attractive in atmosphere, are on the fifth floor of the Fine Arts Building in the Thurber Annex. On the third and fourth floors there are at present displays of paintings by O. D. Grover and others by Julius Rolshoven of Detroit.

## PARIS LETTER.

Paris, Nov. 1, 1916.

In January there will be held at Versailles an exhibition of art works and antique subjects donated by private collectors and destined to be sold for the aid of war victims. While, of course, such an exhibition is certain to be of a mixed character, it is certain also that patriotic and humanitarian liberality will contribute much to it that is of notable value.

The war has infused an increased flavor of jealousy in the interest of the French in French art. One need not look, after the war, for the same careless hospitality to foreign artists and students of art that once was the rule. The foreign artist will have to earn his welcome on his established merits. In a sense, this may prove to be a good thing for foreign art students, if it only stimulates in them a purpose to be individual. It may mean a much harder struggle, but greater will be the triumph in the end for those who have it in them to justify their ambition. There is developing a stronger national feeling in French art than was before observable. An important movement of so-called defence is on foot, having important painters, sculptors, architects, critics and literary men as its active leaders. Some idea of the spirit of the Society for the Defence and Illustration of French Art may be gained from these passages in its manifesto:

"As our armies are fighting for civilization, our enemy in assailing the monuments of our race, testifies of their worth, and the symbol of which they are the expression does not escape his comprehension. He cannot ignore that that is our sensitive point. It has been justly said: 'Art is the nation's immortality.' And henceforth does not our country's artistic role appear grander? We must be able to fill that role completely, and to do so we must know all that it means.

"More than ever, at the present hour, we painfully appreciate how profoundly injurious were certain foreign influences by which we in France had allowed ourselves to be corrupted, and how great a distance there is between the national genius of one people and that of another. In opposition to theories that make of art a means of international propaganda, it besets us more than ever to affirm the fact that art, flower of the soil and monument of the peculiar genius of a race, is, on the contrary, in all its forms, the most durable and most faithful expression, because the most direct of the sacred character of the Motherland. These principles have inspired the programme of the Société pour la Défense et Illustration de l'Art Français. It proposes to give active support to the traditions of our art against foreign influences incompatible with the French spirit.

Briggs Davenport.

## BALTIMORE.

Plans for the erection of the Baltimore Museum, for which a site has already been procured and the design accepted, are temporarily being held in abeyance.

After a site in the fashionable section of Charles St. had been purchased and after the architects' competition was closed, officials of the Museum corporation got their heads together and determined to reconsider the entire project.

They had originally decided to erect a temporary structure, to cost in the neighborhood of \$50,000, intending later to put up on another site a much more costly building, something that would mean an outlay of a sum estimated between one and two million dollars.

It was announced last month, following the awarding of the prize in the architect-competition to Parker, Thomas and Rice of Baltimore and Boston, that the actual work of construction would be started in the near future, and furthermore that a campaign to raise an endowment fund of \$250,000 would be launched.

## Women Painters and Sculptors Meet.

The Annual Meeting of the Association of Women Painters and Sculptors was held in the Ritz-Carlton, on the aft., Nov. 8, the President, Miss Maud M. Mason, in the chair. The following officers were elected:

President, Miss Maud M. Mason; First Vice-President, Mrs. Henry Mottet; Second Vice-President, Miss Helen Turner; Hon. Vice-Presidents, Mrs. Joseph H. Choate, Miss Cecilia Beaux, Mrs. Roland Knoedler, Miss Janet Scudder; Treasurer, Miss Josephine W. Barnard; Corresponding Secretary, Miss Olive P. Black; Recording Secretary, Miss Agnes Pelton, and Assistant Secretary, Miss Elizabeth Hardenbergh.

The association's exhibition of small pictures and sculptures is to be held in the Arlington Gallery, 274 Madison Ave., Dec. 2-24.

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TO NOVEMBER FIFTEENTH

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set of the autographs of the signers of the Declaration of Independence. The Lynch is a cut signature, as a matter of course, for the New York Public Library contains the only letter in his autograph known to collectors. This signature was cut from a volume of Swift's works and its genuineness is authenticated by Lyman C. Draper. Among the autograph letters by the signers those by Franklin, Lee, Nelson and Whipple are exceedingly interesting for their contents, and would strengthen some of the very few complete collections of the signers now in existence. The set of the presidents is a very fine one, nearly all being represented by full autograph letters. Hundreds of distinguished authors, statesmen, and soldiers are also represented.

The autograph material in the Lincolniana includes twenty-four letters and documents in the handwriting of Lincoln, two letters by Mrs. Lincoln, and one by "Tad" Lincoln. All the books and pamphlets in three sessions of the sale relate to Abraham Lincoln and comprise one of the most important collections ever gathered on this subject. Some of the items were not in the Lambert and Burton collections, which were also sold by the Anderson Galleries, and are unknown to the Lincoln bibliographers.

## Autographs and Lincolniana Sale.

A remarkable collection of Autograph Letters and other rarities of the Revolution, together with most interesting Lincolniana Autographs will be placed on sale at the Anderson Galleries on Nov. 13 and 14. They are on exhibition up to sale.

With the exception of Chase, Gwinnett, and Middleton the sale includes a complete

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Books Inscribed by Their Authors.  
A sale is announced to take place on  
Nov. 15 and 16, aft's and eve's, at the  
Anderson Art Galleries, of Inscribed Books  
from the Collection of James Carleton  
Young.

In a letter to the Anderson Galleries Mr.  
Young says that his collection increased  
so rapidly that his health was impaired; he  
had the help of a librarian and eight assistants,  
but his correspondence reached 5,000  
letters a year; he tried to reply to them all,  
and he was obliged finally to abandon his  
task. For obvious reasons Mr. Young in-  
cluded in his collection the works of some  
Americans who have not yet won an abiding  
place in literature, but the foreign au-  
thors are with scarcely an exception fa-  
mous.

Mr. Young is a member of nearly all the  
important book clubs in the United States;  
he is the only American member of the  
Societe des Amis des Livres, the most ex-  
clusive book club in the world, and in 1910  
he was decorated by the French govern-  
ment with the Legion of Honor. In 1902  
the Paris "Figaro" spoke of him as "Le  
Roi des Livres," a title by which he is well  
known abroad.

**H. V. Jones Rare Book Sale.**

There will be a sale of rare books from  
the Library of H. V. Jones, of Minneapolis  
on Nov. 20, aft. and eve's. The books will  
be on exhibition from Nov. 15 to sale, at  
the Anderson Art galleries.

**Huntington Library Duplicates Sale.**

The sale of duplicates and selections from  
the Library of Henry E. Huntington will  
take place at the Anderson Galleries, Nov.  
21, aft. and eve's, and Nov. 22, aft. The  
collection will be on view from Nov. 16 to  
the sale.

It is said that this is the finest collection  
of modern French books that has ever been

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who are obliged by the exigencies of  
the times to part with their family  
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with heirloom pictures of unques-  
tionable pedigree.

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**EXHIBITION CALENDAR FOR ARTISTS.**

Corcoran Gallery, Washington, D. C.—Sixth Exhibition of Contemporary American Oils.	Dec. 17, 1916
Opens.....	Jan. 21, 1917
Closes.....	Nov. 11, 1916
Entries by.....	Nov. 27, 1916
Last Day for Receiving Works at the Gallery.....	
Exhibition of Paintings and Sculpture of the Charcoal Club of Baltimore, Peabody Institute.	
Opens.....	Feb. 1, 1917
Closes.....	Mar. 1, 1917
Entries by.....	Jan. 15, 1917
Last Day for Receiving Works.....	Jan. 20, 1917

offered for sale, either in this country or  
Europe.

**Keller Art Coll'n Sale.**

The extremely interesting art collection  
of Mr. Ferdinand Keller of Philadelphia will  
be on exhibition at the Anderson Galleries  
from Monday next, Nov. 13 to the sale on  
Nov. 23, 24 and 25, afts.

**End Part I of the Halsey Sale.**

The sale of the first part, the Americana  
of the Frederic J. Halsey collection of prints  
closed Nov. 3 at the Anderson Galleries,  
with a grand total of \$54,157.50. The last  
session produced \$23,593. Mr. C. H. Graff  
gave \$775 for the Horner-Hill view up  
Broadway from Canal St., 1836, which is a  
record price. Mr. Halsey paid \$300 for the  
print. Mr. George D. Smith paid \$685, for  
the Green-Trumbull Washington, and \$600  
for the Robertson Tukis "New York from  
Hobuck Ferry House." Mr. Max Williams  
secured for \$600 Atkins' and Nightingale's  
mezzotint after a Stuart Washington. "New  
York from Brooklyn and Weehawk,"  
brought \$525. Kennedy & Co. paid \$450  
for the Valentine Green-Peale Washington.

**British Watercolors Sell Low.**

At the first session of the sale of the  
collection of works by members of the  
Royal Society of Watercolors of London,  
held at the American Art Galleries, Thurs-  
day evening, low prices ruled. The total  
for 115 numbers was \$4,230. Mr. W. W.  
Seaman, agent, gave \$160 for Charles  
Gregory's "Marlow-on-Thames." Mr. Edwin  
S. Whitney secured for \$100 Alfred Parsons'  
"Cherry Trees on a Buckinghamshire Com-  
mon." The same amount was given by the  
Rosenbach Co. for E. A. Waterlow's  
"Bolton Abby, Yorkshire," and by Mr. K.  
Stanhope for Alfred Parsons' "By the River  
Lee, County Cork."

**J. B. MacDonald Sale.**

The sale of the artistic furniture, etc., of  
J. M. MacDonald sold Thursday aft., at the  
American Art Galleries, produced \$10,879.50.  
Mrs. W. F. Franklin gave \$425 for an early  
French sculpture of the Virgin and Child,  
and Mr. W. W. Seaman, as agent, the same  
amount for a Dutch silver gilt fruit service.  
Mrs. Franklin secured for \$320 and old  
Crown Derby dinner, set and Mr. Seaman  
the same amount for a pair of Italian gilt  
wood pedestals.

**A. M. Palmer Collection Sold.**

At the Anderson Galleries on Thursday  
aft. the A. M. Palmer, and others, collection  
of theatrical portraits and autographs  
fetched \$931.90. An old oil portrait of  
Shakespeare fetched \$25, and a playbill of  
Ford's Theatre, the night of Lincoln's as-  
sassination, \$21.

**Sale of Hollis French Autographs.**

At the Anderson Galleries more than  
three hundred autographs and manuscripts  
in the collection formed by Hollis French  
and others were sold on Wednesday after-  
noon for \$4,307.50. For a letter written by  
Edgar Allan Poe in 1842, Mr. J. F. Drake  
paid \$250. A holograph letter of Count de  
Frontenac dated 1646, and considered a  
rarity was purchased for \$230.

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EARLY AMERICAN PORTRAITS

Elliott Daingerfield returned last week  
from his studio at Blowing Rock, N. C., to  
his Gainsborough studio. He recently  
bought a large piece of property near Blowing  
Rock, N. C., where he is erecting a beau-  
tiful house and studio. Since his return to  
New York he has sold four of his recent  
pictures.

**WATERCOLOR CLUB SALES.**

Five works have been sold so far at  
the exhibition of the Watercolor Club, at  
the Fine Arts Society building, 215 E. 42 St.  
They are, with the prices: Gertrude V.  
Whitney, bronze bust, "Spanish Peasant,"  
\$200; S. W. Howell, "Looking Down on 12  
St., Phila.," \$100; Mary van der Veer,  
"Petunias," \$50; Frank Mathewson, "A  
Water Garden," \$50, and Ada Gilmore,  
"The Bathers," \$20.

**W. M. CHASE LEFT \$40,000.**

William M. Chase, it was learned by the  
application of his widow, for appointment  
as administratrix, left but \$40,000, of which  
\$25,000 is in personal property and the rest  
in real estate. There was no will.

**B. M. LUCKEY KILLS HIMSELF.**

Benjamin M. Luckey, a painter, 30 years  
old, who had been missing for several days,  
was found dead Thursday in his rooms at  
153 E. 34 St., a suicide by shooting.

**ARTISTS' CARDS.**

35 cents a line—minimum 4 lines.

**STUDIO** for rent Tuesday, Thursday,  
and Fridays, from 9 A. M. to 6 P. M.,  
fall and winter, richly furnished, steam heat,  
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**FOR SALE.**—An exceptionally hand-  
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border, in perfect condition. Can be seen  
at American Art News office. Address K.,  
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**ON** account of removal Mrs. Carton  
Moorepark wishes to dispose of a  
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